









# GINEVRA DI SCOZIA

*Dramma eroico per musica*

del

S<sup>RE</sup> = MAESTRO GIOVANNI SIMONE MAYR

## PER IL CLAVICEMBALO



Vienna

*nella Stamperia degl' Imperiali Regi Teatri di Corte*



## GINEVRA DI SCOZIA.

OUVERTURE.

Del Sig: Giovanni Simone Mayr.

## OUVERTURE

Maestoso

ff p ff p

ff p

f p

pp p

PP p

Allo.

Allo.



Handwritten musical score for piano, consisting of six systems of staves. The music is in G major (one sharp) and 7/8 time. It features complex rhythmic patterns, including triplets and sixteenth notes, and various dynamic markings such as *p*, *f*, *fp*, *sf*, and *tr*. The notation includes many beamed notes and slurs, indicating rapid passages and phrasing.



This is a handwritten musical score for piano and violin. The score is written on ten staves, with five systems of two staves each. The key signature is one sharp (F#), and the time signature is common time (C). The notation is highly detailed, featuring many beamed notes, slurs, and dynamic markings. The first system includes the marking 'p do1' and 'p'. The second system includes 'p'. The third system includes 'sf' and 'cres'. The fourth system includes 'sf' and 'cres'. The fifth system includes 'sf' and 'cres'. The sixth system includes 'sf' and 'cres'. The seventh system includes 'sf' and 'cres'. The eighth system includes 'sf' and 'cres'. The ninth system includes 'sf' and 'cres'. The tenth system includes 'sf' and 'cres'. The score is written in a clear, legible hand, with some corrections and erasures visible. The paper is aged and slightly discolored. The overall style is that of a 19th-century manuscript.



Handwritten musical score on five systems, each with a treble and bass staff. The notation includes various notes, rests, and dynamic markings.

System 1: Treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music features a complex melodic line in the treble and a more rhythmic line in the bass.

System 2: Treble staff continues the melodic line. The bass staff features a prominent **p** (piano) dynamic marking.

System 3: Treble staff features a **pp** (pianissimo) dynamic marking. The bass staff also features a **pp** dynamic marking.

System 4: Treble staff includes trills marked with **tr**. The bass staff continues the rhythmic accompaniment.

System 5: Treble staff continues the melodic line. The bass staff continues the rhythmic accompaniment.



Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and dynamic markings. The score is written on aged paper with some visible staining.

The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system features a prominent *fz* (forzando) marking in both staves. The third system continues the melodic development with a *fz* marking in the bass. The fourth system shows a *f* (forte) marking in the bass. The fifth system features a *sf* (sforzando) marking in the bass. The sixth system concludes the piece with a *sf* marking in the bass.

Dynamics and markings include:

- fz* (forzando)
- f* (forte)
- sf* (sforzando)



mp

mp

sf

sf

p

p

a poco

a poco

f

f







GINEVRA DI SCOZIA.

CAVATINA.

/: Se pietoso, Amor, tu sei, :/

Del Sig:Giuseppe Weigl.

# POLINESSO.

**All'egro  
moderato**

**POLINNESSO**

**Allegro moderato**

The musical score is written for piano and voice. It begins with a piano introduction in C major, 2/4 time, marked 'Allegro moderato'. The piano part features a rhythmic pattern of eighth and sixteenth notes, while the vocal part has a melody with various ornaments and trills. The lyrics 'Qua-le m'af-fan-na, e op-prime smania cru-de-le!' are written below the vocal line. The score is divided into three systems, each with a piano and vocal staff. The piano part includes dynamic markings such as *f*, *p*, *sf*, *fp*, and *ff*. The vocal part includes lyrics and musical notation for the voice.

Qua-le m'af-fan-na, e op-prime smania cru-de-le!

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Come feroce fin petto un gelo so ve lenomi serpe, e straccia il

*sf* *f* *sfp* *f* *fz* *fp*

cor. Sempre fe-li-ce nell'a-mor, nella gloria dunque su metti non ferá Ariodante 2. E i-ne-vra...

*f* *f* *f* *f*

Ob-getto del più violento affetto, in van lo ar dunque lo t'ameró 2. Spieta-ta... troppo

*Andante dolce* *fp* *f*

barbara pe-na, e un disprezzato ardo-re. tuttalasente, e non vi regge, e non vi regge il co-re.

*pp* *p* *p*



Polineso

Cavatina  
Andante

to so amor tu se - i se pie - to to a - mor tu se - i cal - ma oh Di - o cal - ma oh

Dio gl'affan - ni miei gl'affan - ni miei. Per te sol di tante pe - ne, per - te

sol di tan - te pene l'al - ma in sen respi - re - ra, l'al - ma in sen respi - re - ra



4

re-spi - re - ra. Ah se m'a-mail ca-ro be-ne, Qual Per-

Con più comodo.

me fe-li-ci-tà. Ah se m'a-ma. il ca-ro be-ne qual per me si fe-li-ci-

tr tr

ta qual per me fe-li-ci-tà pie-to-so a-

Capo

Recit.

Allo

-mor calmaoddio calmaod-dio gl'affanni miei ah se m'a-mail ca-ro

pp

p



5

più comodo.

be - ne qual per me fe - li - ci - tà. ah se m'a - ma il ca - ro be - ne qual per

me sì fe - li - ci - tà qual per me fe - li - ci -

ta - - - per me fe - li - ci - tà - - - per me fe - li - ci - tà, fe - li - ci - tà, fe - li - ci -



# GINEVRA DI SCOZIA.

MARCIA.

Del Sig: Giovanni Simone Mayr.

Allegro  
maestoso

The musical score is written for piano and consists of five systems of staves. The first system has two staves, the second and third have two staves each, and the fourth and fifth have two staves each. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The dynamics include *p* (piano), *mf* (mezzo-forte), *f* (forte), *sf* (sforzando), *fp* (fortissimo piano), and *tr* (trill). The score concludes with a double bar line.



Handwritten musical score for piano, consisting of six systems of staves. The notation includes various dynamics and articulations:

- System 1:** Treble and Bass staves. Dynamics: *f*, *mf*, *f*, *p*. Articulation: *tr* (trill).
- System 2:** Treble and Bass staves. Dynamics: *sf*, *sf*, *fp*, *fp*, *fp*, *fp*, *sf*, *sf*. Articulation: *tr* (trill).
- System 3:** Treble and Bass staves. Dynamics: *sf*, *sf*, *sf*, *sf*, *f*, *f*, *sf*, *sf*. Articulation: *tr* (trill).
- System 4:** Treble and Bass staves. Dynamics: *f*, *p*, *f*, *p*. Articulation: *tr* (trill).
- System 5:** Treble and Bass staves. Dynamics: *f*, *p*. Articulation: *tr* (trill).
- System 6:** Treble and Bass staves. Dynamics: *f*, *p*. Articulation: *tr* (trill).

The score concludes with the word *fine* at the end of the final system.



# GINEVRA DI SCOZIA.

SCENA.

Per voi, tra l'armi intrepido :/  
Del Sig: Giovanni Simone Mayr.

Recitativo.

Allegro  
maestoso.

Re:

Primo come da lontano.

Eg-li già vien; da lun-gi o-do lie-to clamor.

Ginevra.

Suoni mar-zia-li rimbom-ba-no d'in-

torno

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Co-me mi bal-zi mai, te-ne-ro co-re. :/ Ce-la-ti in fen, ge-lo-so mio fu-ro-re

Sieque Subito

Maestoso

*p*

*p*

*pp*

*Cres*

*Cres*



Coro

Coro

sf sf sf sf sf sf ff

sf sf sf sf ff

Ec-co l'E-ro-e, ec-co il guer-rte-ro, vi-va il fos-teg-no di quest'im-pe-ro, vi-va l'E-

Ec-co l'E-ro-e, ec-co il guer-rie-ro, vi-va il fos-teg-no di quest'im-pe-ro, vi-va l'E-

f p p f p

-ro-e. lui, che la Sco-zia sep-pe fal-var.

-ro-e. lui, che la Sco-zia sep-pe fal-var. pp

p f



COTO

COTO

pa — ce in fe — no, fe — li — ce ap — pie — no, fe — li — ce ap — pien, lie — ta la Pa — tria puó re — spi —

Di pa — ce in fe — no, fe — li — ce fe — li — ce ap — pien, lie — ta la

Di pa — ce in fe — no, fe — li — ce ap — pien, lie — ta la Pa — tria puó re — spi —

*f*

Ariodante.

rar, puó re — spi — rar, Per voi, frá l'ar — mi in — tre — pi — do,

rar puó re — spi — rar.

*pp* colla parte *p*



La mor-te ci - men - tai,

Di Mar - te il ful-mi-ni l'J-re sfi-

Coro

p

dai,

Dol - ce per vo - i m'e il tri - on - far,

Coro

mezza voce .

p



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Coro

do - ce per voi m'è il tri - on - far — — — — — m'è il tri — on - far.

Ten: *mo*

Ten: *ndo*

Baf:

Vi - va l' R =

Vi - va l' R =

*sfz*

*f*

ro - e, vi - va il guerrie - ro ! lui che la Sco - zia sep - pe sal - var, vi - va !

ro - e vi - va il guerrie - ro ! lui che la Sco - zia sep - pe sal - var, vi - va !

*f*



Ariodante.

Larghetto Cantabile.

vi - va ! lui che la Sco - zia sep - pe fal - var.

Ma ! ma più del tri -

vi - va ! lui che la Sco - zia sep - pe fal - var.

- on - fo, ma più dell'al - lo - ro tu fai mi - o te - so - ro, quest' al - ma bril - lar



quest' al-ma bril — — lar.

Fra l'ar — mi in =

Vi-va l'E-ro-e!

Viva l'E-ro-e!

tre-pi-do,

per voi pu — gna-i,

dol-ce per

vi-vailguerrie-ro!

vi-vailguerriero!

*p*

*p*

*p*



vo — i m'é il tri — on — far, dol — ce per vo-i m'é il tri — on — far ;

Coro

per voi pu — gna-i ; la mor-te ci — men — ta-i ;

Coro vi — va l'E — ro — e ! vi-vail guer-rie-ro ! vivail sos-teg-no di quest'Im —

vi — va l'E — ro — e ! di quest'Im —

*a poco* *Cres*



Dol - ce per vo - i, m'è il tri - on - far, m'è il tri - on - far  
 pe-ro, la nostra gloria il nostro a-mo-re, lui che fa Scozia, sep - pe fal-var, il nostro B-  
 - pe-ro, il nostro a-mo-re,  
 f p f p f p  
 m'è il tri - on - far - il  
 ro-e vi - va! vi - va! vi - va! lie - ta la Patria può res - pi - rar.  
 p f p

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tri — on — far — a tri — on — far, a tri — on — far, a tri — on —

**Coro** puó res-pi — rar, puó res-pi — rar, lie-ta la Patria puó res-pi — rar, lie-ta la Patria puó res-pi —

**f**

**f** **sf sf sf sf sf sf sf sf**

— far, a trion — far, a trion — far.

**Coro** rar, puó respi — rar, puó respi — rar.



# GINEVRA DI SCOZIA.

DUETTO.

∴ Vieni: colá t'attendo, etz. etz. ∴

Del Sig: Giovanni Simone Mayr.

ARIODANTE

Recitativo

The musical score is written for two voices and piano. The first system shows Ariodante's vocal line (treble clef) and piano accompaniment (treble and bass clefs). The lyrics are: "Oh Di-o qual gel mi scende al cor. po-treb-be ci-ne-vra... ah nó non é ca-". The second system continues the vocal line with lyrics: "pa-ce: al-lo-ra, si al-lor ti cre-de-ro. Eb-ben, frá po-co con-". The third system shows the vocal line with lyrics: "vin- cer- ti fa- pró. Di già la not-te s'av- vi- ci- na. l'á do- ve su do- ser- ta re- mo- ta". The piano accompaniment includes dynamic markings such as *p*, *ten*, *p<sup>8vo</sup>*, and *sf*. The tempo marking "Allo" is present in the second system.



vi-a, le stan-ze di Gi-ne-vra guarda-no del-la Reggia al man-co la-to, re-ca-ti in-of-ser-

va-to. Fra di po-che, e di-roc-ca-te-ca-se, táp-piat-ta e of-ser-va.

*Andante.* Dimi-li-sa-ra-i ci sa-ró. *Polinesio* Quale am-bas-cia: Or son con-ten-to: non man-

*Andante* -car... non te-mer. Mo-rir mi fen-to:



Ariodante

Polinefso

Allegro  
moderato

3

ten - do, l'in - gan - no tuo ve - drai, l'in - gan - no tuo ve - dra - i

Vieni co - là rat -

Ah pien rav - vi - se - ra i la mia fe - li - ci - tà ap - pien rav - vi - se -

mf p mf mf pp

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ra - i la mia fe - li ci - tà.

f

f

f

Ver -

ró. Co - lá m'at ten - di; má per pu - nir - ti au - da - ce! má per pu - nir - ti au -

mf

p

mf

mf

p

da - ce non é il mio ben ca - pa - ce, di tanta in - fe - del -

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ta, non è il mio ben ca - pa - ce, di tantain-fe - del - ta, no / di tan - tain-fe - del -

mf p sf sf

ta. Con - fu - so res - te - ra - i .

eb - ben, lo ve - dra - i . . . tin - gan - ni !

sf sf

men - ti ! men - ti .

tingan - ni !

Largo Cantabile

Quan - ti

Quan - ti

Largo Cantabile



mai contra-ria fet — ti a — gi — tan — do il cor mi van — no! — va — cil —

lan-do va quest' alma, frá lo sdegno é frá l'af-fan — no é frá l'af-fanno, e più reg — ge — re non  
va — cil — lan-do vá quest al — ma, frá lo sdegno é frá l'affanno e più reg — ge — re non

sá, va — cil — lan-do vá quest' al — ma quest' al — ma frá lo sdegno e frá l'af-fanno e più  
sá, va — cil — lan — do — vá quest' al — ma frá — lo

sf p



Handwritten musical score for "L'italiana in Algeri" by Rossini. The score is written on ten staves, with vocal lines and piano accompaniment. The lyrics are in Italian. The tempo is marked "Tempo Imo". The key signature is B-flat major. The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "p".

Lyrics:

reg-ge-re non sa, no non sa, no non sa... Si ver-

sa... ma ver-ra-i

ro! va! ti se-guo.

ti pre-ce-do.

Jo vo lo lo

Mi-se-ro te, se men-ti . . .

vo lo a miei con-ten-ti.

E trop-po mio quel co-re



gan-ni, men-ti - to - re ! che brami ? non t'o-do . . . .

fenti . . . as - colta ! ve -

Ta - ci u - na volta !

- drai, ve - drai, t'at - ten - do, Ma' quando ve - drai che m'a ma, ma

*sfp* *sfp*

Lento

che t'a ma ? che t'a ma ? . . . Gi - ne - vra tua fa -

quando ve - drai che m'a ma, . . .

Lento colla parte

*o*







pena si atroce e barbara, mo-rir, oh Dio mi fa, Che pena si atroce e barbara mo-rir, oh Dio, mi  
 goscia atroce e barbara pe-nar, oh Dio mi fa, Che angoscia atro-ce e bar-ba-ra pe-nar, oh Dio, mi

*sf* *sf*

fa, mo-rir, oh Dio. mo-rir, mi fa, mo-rir mi fa, mo-rir mi  
 fa, pe-nar, oh Dio. pe-nar, mi fa, pe-nar mi fa, pe-nar mi

fa.  
 fa.



## GINEVRA DI SCOZIA.

ARIA.

∴ In mezzo a tanti spasimi etz ∴  
 Del Sig: Giuseppe Weigl.

ARIODANTE

Allegro

The musical score is written for Ariodante, an Allegro piece. It consists of three systems of staves. The first system shows the vocal line and piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system includes a section labeled 'Lurcanto' and continues the vocal and piano parts.

**System 1:**

Vocal: Tutto è svelato al fin. ah spaven to-sa, in-u-

Piano: *ff* (piano part)

**System 2:**

Vocal: -ma-na cer-tez-za! ah donna infida... m<sup>a</sup> vanne son le smanie... i-nu-ti-li i la-menti, a un dis-pe-

Piano: *f* (piano part)

**System 3:**

Vocal: Lurcanto  
 Irato, ah no non resta o-ma-i, che di squarciarsi il sen- Germanche fa-i ? quale insania è la tu-a ?

Piano: *f* (piano part)



## Ariod.

Dammi quel fer-ro. Ah las-cia-mi mo-rir.

## Adagio

## Lurc.

## Ariod.

## Lurc.

## Ariod.

vedes-ti ?

Vi-di, echi fu il tradi-tor.

Noi ravvi-sas-ti ?

nó, noi po-te-i

Jo ne godo. Jo

fo-lo, me-co fra l'ombre, porterò il mio se-gretto...

ah res-ta,

ah ! fe m'a-mi,

S'hai

pur di me pie-tà,

se ti son ca-ro,

Dammi,

Dammi l'ac-cia-ro.



Ariodante  
Allegro  
moderato

In mez-zo a tan-ti spa-si-mi, las-ciachio cor-ra a mor-te; (in  
mez-zo a tan-ti spa-si-mi, las-ciachio cor-rachio cor-ra a mor-te las-cia la-scia chio  
cor-ra a mor-te. De-ci-sa é la mia for-te.  
De-ci-sa é la mia for-te. Tut-to mi desta or-ror, tu-to mi desta or-ror

*p* *p* *sf* *sf* *f* *sf* *p* *p* *f* *f* *fp* *p* *fp* *f* *fp*



De - ci - sa e la mia for - te e la mia sor - te tut - to mi des - ta or

-ror ; tut - to tut - to mi desta ro - ror. in mez - zo a tan - ti spas - si mi

la - selachio corrano a mor - te, de - ci - sa e la mia for - te tut - to mi des - ta mi des - ta orror.

tut - to tut - to mi des - ta or - ror.

*sfz* *p* *ff* *Alto*



Ah . se unaccia-ro - mancamì, Ah . se unacciaro mancamì per  
 e - sa - lar qui l'anima . An - dro do - ve mi gui - da - no, O le dispe - ra - te fu - rie ;  
 le dispe - ra - te fu - rie ; o - dio vendet - ta, a - mor . An - dro do - ve mi guidano, le dis - pe - ra - te  
 fu - rie o - dio, .. Ven - det - ta, .. Ven - det - ta, ... a - mor

Musical notation includes staves with treble and bass clefs, key signatures of two flats (B-flat and E-flat), and various dynamics such as *fp* (fortissimo piano), *p* (piano), *f* (forte), and *Cres* (crescendo). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



o — dio / ven-det — ta / a — mor

o — dio / ven-det — ta / a — mor , ven-det — ta , a — mor , . . . ven — det — ta , a —

mor ! ven-det — ta , . . . a — mor .

Luce. Ariod.

Ah ! tarres — ta , . . . che fa — i ? ad — dio ger — ma — no . . . : si lancia nel fiume !



Lurcanio.

a Tempo

7

Ah / mi-sero fra-tello /

Coro.

Allegro

a Tempo

sf

sf

genti / oh Di-o / ei for-se più non é . . . . . soccorso / ahime / germano /

Coro.

f

p

f

p

f

f

p

f

p

f



foccor-so ... ah for - se og-ni soccor-so é va-no. Alto

Coro

sfp Alto p

qual la-men - ti ? qua-li grida ! qua-li vo - ci ? qual ru -

qual ru - mo-re ? qua-li

quali vo - ci ? qua-li gri-da ! qua-li vo - ci ? qual ru -

f fp fp fp fp sf fp gva - fp

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ah cor - re te oh Di - o vo -  
 - mo - re ? qua - li gri - da dis - pe - ra - te !  
 - mo - re ? qua - li gri - da dis - pe - ra - te !  
 - la - te . . . A - mi - ci ! oh i - me , Ario - dan - te ! ei più . . . non  
 ma che avvenne ?  
 ma che avvenne ?  
 ma che avvenne ?

fp 8va - fp  
 p



é Al-la reg-gia ! al-la reg-gia ! la sua mor - te a

più non é ? più non é ?

più non é ?

più non é ?

sf f p

ven - di - car.

Si ! quest' ar - mi, e des - tre ul - tri - ci, lo sa - pranno ven - di -

Si !

Si ! quest' ar - mi, e des - tre ul - tri - ci, lo sa - pranno ven - di -

sfP sfP f ff



Coro

- car, lo sa - pran - no ven - di - car, si! lo sa - pran - no ven - di -

- car, lo sa - pran - no ven - di - car, si! lo sa - pran - no ven - di -

- car, lo sa - pran - no ven - di - car, si! lo sa - pran - no ven - di -

*sfz.* *sf* *sf* *sf* *f* *f* *sf* *sf* *sf*

*sfz.* *sf* *sf* *f* *f* *sf* *sf* *sf*

*f* *8va* *sf*

Coro

- car, sa pranno ven - di - car Sa - pran - no ven - di - car.

- car, Sa - pran - no ven - di - car, Sa pranno ven - di - car.

- car, Sa - pran - no ven - di - car, Sa pranno ven - di - car.

*sf* *sf* *sf* *sf*

*f*



## GINEVRA DI SCOZIA.

ARIA.

/ Audaci, io sol m'oppongo. /

Del Sig: Giuseppe Weigl.

POLINESSO

Recitativo

O-la! fer-ma-te! E quali in quest'ora, in tal luogo, tu =

multu-o-se grida? qual folle pensier v'induce, di questa Reggia, l'in-vi-o-la-te

foglie, a pene-trar au-daci, con nudi acciar, e con accese faci?



Se in si-dio - se al Trono ne-re-trame in sen-co - va-te, al va-lo-re del mio brac-cio em-pi-re - ma - te.

Polinesio  
Allegro

Au-da-ci - au-da-ci - io sol-mo-pongo, al

vos-tro ar-di-re in-sa-no, di-fen-do il mio So-vra-no,

e vi fa-ro tre-mar, di-fen-do il mio So-vra-no, e vi fa-ro tre-



mar, ei vi fa-ró tre mar si vi fa

*f*

*f*

*f*

*f*

*f*

ró tre mar si vi fa-ró tre mar.

*f*

*f*

*p*

*f*

Polinesio

Coro

Del nos tro Duce a-ma-to, ge-miam su l'as pra mor-té,

*p*

*p*

*p*



# Polineso.

Come 2... che di te 2 che di te 2 Ah mi-se-ro! co-meil tradi la sorte, co-me 2 comel tradi la

*p* *f* *ff*

*Andante*  
for-te 2 Ji co-rein-fen mi pal-pi-ta; l'a-ni-ma oppres-sa lan-gue, l'a-ni-ma op-pref-sa

*Andante*

lan-gue, e nel-le ve-ne il fan-gue, mi fen-to con-gel-ar. Mi fen-to con-gel-ar. Ji co-rein-fen mi

*p* *sfz* *p*

pal-pi-ta, l'a-ni-ma oppres-sa lan-gue, e nelle ve-ne il fan-gue mi sen-to con-gel-ar mi



# Polineiso

5

Coro

sen — to con — ge — lar.

Piangi con noi quel mi-se-ro, pe-rachè il fé man-car.

Piangi con noi quel mi-se-ro, pe-rachè il fé man-car.

Polineiso  
Allegro.

an-diam, an — diam da noi ven —

-det-ta da noi ven-detta, quell'om-bra — cara as — pet-ta, quell'om — bra ca — ra at —



ten de. Ji mio fu - ror s'ac - cende, si

*f* *p* *f* *p* *f*

de - ve ven - di - car. Ji mio fu - ror s'ac - cen - de. si de - ve ven - di -

*p* *f* *p* *f* *p* *f*

Polinesio.

-car. Ca-da ch'il traf-sea mor-te ch'il traf-sea mor-te, si de - ve ful - mi - narsi de-ve ful - mi -

Ca-da ch'il traf-sea mor-te ch'il traf-sea mor-te, si de - ve ful - mi - nar ful - mi -

*f* *f*



and i — am . / and i — am . / da noi ven —

— nar, si de-ve ful — mi — nar, and i — am . / and i — am . / si de-ve fulmi —

— nar, ful — mi — nar, and i — am . / and i — am . / si de-ve fulmi —

— detta, quell' om — bra cara as — pet — ta, quell' om — bra cara as — pet ta ; il mio fu — ror s'ac —

— nar. and i — am . / an — diam, si de-ve fulmi — nar, and i — am . / an — diam, si de-ve fulmi — nar,

fp fp f p

8



cen-de, si de-ve ven-di-car, il mio fu-ror s'ac-cen-de si

cada-chiltraf-sea mor-te, si de-ve ful-mi-nar.

Coro

cada chiltraf-sea mor-te, si de-ve ful-mi-nar.

f p f p f

f p f p f

de-ve ven-di-car, si, si de-ve ven-di-car, il mio fu-ror s'ac-cen-de si

ca-da. si deve ful-mi-nar, si de-ve si

Coro

ca-da. si deve ful-mi-nar, si de-ve si

f p f p



de-ve si, si de-ve ven-di — car, il mio fu — ror sac — cen — de, si de — ve si, si,

de — ve ful — mi — nar si de — — ve, si de — — ve o

de — ve ful — mi — — nar si de — — ve, si de — — ve

de-ve ven-di — car — — si de-ve ven-di — car — — si, de — ve ven-di —

ful — mi — nar, si, ful — mi — nar, si, ful — — mi —

ful — — mi — — nar, si, ful — — mi — — nar, si, ful — — mi —



Coro  
 -car, si ven-di - car, si ven-di - car, si ven-di - car, si  
 - nar, si ful-mi - nar, si ful-mi - nar, si ful - mi - nar, si de-ve ful-mi-  
 - nar, si ful-mi - nar, si ful-mi - nar, si ful - mi - nar, si de-ve fulmi-  
 f  
 f  
 -car, ven-di - car.  
 nar, si de-ve ful-mi - nar.  
 -nar, si de-ve ful-mi - nar.  
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## GINEVRA DI SCOZIA

CAVATINA.

/: Ah! che per me non v'é :/

Del Sig:Giov: Sim: Mayr.

ARIODANTE

Larghetto.

The first system of musical notation for Ariodante's Cavatina. It consists of three staves. The top staff is a vocal line in C major, starting with a whole rest. The middle staff is a piano accompaniment in C major, starting with a piano (p) dynamic. The bottom staff is a piano accompaniment in C major, starting with a piano (p) dynamic. The tempo is marked 'Larghetto'.

The second system of musical notation for Ariodante's Cavatina. It consists of three staves. The top staff is a vocal line in C major, starting with a whole rest. The middle staff is a piano accompaniment in C major, starting with a piano (p) dynamic. The bottom staff is a piano accompaniment in C major, starting with a piano (p) dynamic. The tempo is marked 'Larghetto'.

The third system of musical notation for Ariodante's Cavatina. It consists of three staves. The top staff is a vocal line in C major, starting with a whole rest. The middle staff is a piano accompaniment in C major, starting with a piano (p) dynamic. The bottom staff is a piano accompaniment in C major, starting with a piano (p) dynamic. The tempo is marked 'Larghetto'.



First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a complex texture with many beamed sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *sfp* (sforzando piano).

Second system of the musical score. The vocal line has the lyrics "Do-ve son' io" and "o-ve m'hi-nol tro". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *p*, *pp* (pianissimo), and *fp* (fortissimo piano).

Third system of the musical score. The vocal line has the lyrics "Qua - li ombré o". The piano accompaniment features a dense texture of beamed notes. Dynamic markings include *fp* and *p*.

Fourth system of the musical score. The vocal line has the lyrics "pa-che, dif-fon-de d'ogni in - tor - no la tor-tu-o - sa fel-va e as-con-de il glor - no". The piano accompaniment includes a section with a wavy line indicating a tremolo or sustained sound. Dynamic markings include *sfp*.



che fi - len - zio pro -

fondo mu - ta - qui par na - tu - ra Oh co - me tut - to qui spi - ra or -

ro - re co - me si pas - ce un cor, nel suo do - lo - re Ques - to, fi ques - to è il

luo - go, che richie - de la mia de - so - lazion dell' on - de in

Andantino



fe — no m'avria fer — ba — to il ciel da cer — ta mor — te per sof — frir nuo — ve pe — ne ?

E che mi res — ta a tol — le — ra — re an —

cor ? Son giun — to o — ma — i, al col — mei ma — li

mie — i ; che sof — frir più non so, tut — to per — de — i .



Ariodante.

Andante  
Gratoso.

The first system of the musical score consists of three staves. The top staff is for Ariodante, the middle for the vocal part, and the bottom for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante Gratoso'. The first system contains measures 1 through 8. Dynamic markings include *sfp* (sforzando piano) and *dol.* (dolce). The piano part features a prominent eighth-note accompaniment.

The second system of the musical score contains measures 9 through 16. It continues the musical themes from the first system. Dynamic markings include *sfp*, *fp* (forzando piano), *p* (piano), and *pp* (pianissimo). The vocal line includes the exclamation 'Ah' at the end of the system. The piano accompaniment maintains its rhythmic pattern.

The third system of the musical score contains measures 17 through 24. It includes the vocal line with the lyrics: 'che per me non v'è, ne pa-ce ne pie-tà. po-ve-rò cor di'. The piano accompaniment continues with its characteristic eighth-note accompaniment. Dynamic markings include *p* and *sfp*.





te, che mai che mai sa-ra! ah! di te che mai sa-ra,

This system contains the first line of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on a bass clef staff. The lyrics are written below the vocal staff. The music includes various note values, rests, and dynamic markings.



ah! che per me non é, né pa-ce né pie-tà, po-ve-ro cor di te, che

This system contains the second line of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff. The music includes various note values, rests, and dynamic markings.



mai che mai fa-ra!... ah! di te, che mai fa-ra.

This system contains the third line of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are written below the vocal staff. The music includes various note values, rests, and dynamic markings.